

FAMILY GUY

"Fifteen Minutes of Shame"

Written by
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ACT ONE

EXT./ESTAB. QUAHOG MUSEUM OF BROADCASTING - DAY

INT. QUAHOG MUSEUM OF BROADCASTING - SAME

A TOUR GUIDE leads a CROWD (including PETER, LOIS, CHRIS and MEG) through the rather small and unimpressive museum.

TOUR GUIDE

And on your left is our salute to the
only television show ever actually
filmed in Quahog, the never-aired
pilot of "After The Wonder Years."

The crowd turns to look at a group of TV monitors.

INT. KEVIN'S CAR - NIGHT (ON TV)

ANGLE ON an older, weathered KEVIN as he coasts to a stop.

KEVIN (V.O.)

Over the years, I tried to stay close
to Winnie. But I especially remember
the night I got canned...

PULL BACK TO REVEAL the front seat is littered with beer
bottles. Kevin raises a set of binoculars to his face.

KEVIN'S P.O.V. -- An older, but still-pretty WINNIE gets out
of her car and walks toward her front door.

KEVIN (CONT'D; V.O.)

That's when I realized, restraining
order or not, if I couldn't have
her... (OMINOUSLY) nobody would.

Kevin exits the car and marches toward Winnie's house.

INT. QUAHOG MUSEUM OF BROADCASTING - DAY (BACK TO SCENE)

Peter turns to Lois.

PETER

You know, I don't blame him. I'd be
pissed, too, if I'd morphed from
cuddly kid into... that.

Lois points o.s.

LOIS

Ooh, look, Peter. We found it.

The Griffins separate from the group and enter a doorway. A sign featuring TOM and DIANE's pictures reads, "The Action 5 News Team: Honoring Nearly Two Decades of Adequacy."

INT. MUSEUM MOVIE THEATER - CONTINUOUS

The Griffins enter and sit down just as the lights dim.

INT. ACTION 5 NEWS STUDIO - DAY (ON MOVIE SCREEN)

TRICIA TAKANAWA stands before the Action News 5 set. Her face is painted and she is dressed in a kimono, like a Geisha.

TRICIA

Hello, I'm Asian Reporter Tricia Takanawa. The Channel Five station management has graciously forced me to guide you through this backstage glimpse into the somewhat checkered history of Action News Five anchors Tom Tucker and Diane Simmons.

INT. ACTION 5 NEWS STUDIO - EVENING (ON MOVIE SCREEN)

A clip shows a much younger Tom and Diane, in early-80's hair and clothes, reporting the news.

TRICIA (V.O.)

Tom and Diane joined the Action News Five team in 1981 shortly after their predecessors failed to meet company standards for youth and attractiveness.

CHYRONED over the clip are the words, "Tom and Diane's First Newscast." Behind Tom, we see footage of the shooting of Ronald Reagan. Tom faces the wrong camera, so we only see him in profile.

TOM

Good evening, I'm Tom Tucker. Elton Hughes is on indefinite assignment in Sri Lanka. Our top story tonight: President Reagan (PRONOUNCES IT "REE-GAN") has been shot. (CATCHES HIMSELF, THEN TO DIANE) Did I just say "Ree-gan?"

Tom and Diane **laugh** as she bats her eyelashes at him coyly.

INT. MUSEUM MOVIE THEATER - DAY (BACK TO SCENE)

CHRIS

(WHISPERING) Mom, is it bad that watching Diane Simmons makes me want to lay on my stomach?

LOIS

No, Chris. We all appreciate Diane in our own way. (CHUCKLES) You know how addicted I am to her talk show. (RE: SCREEN) Ooh, speak of the devil.

INT. DAYTIME TALK SHOW STUDIO - DAY (ON MOVIE SCREEN)

Diane paces casually with a microphone across a "Ricki Lake"-type stage, where Tom and his UPSIDE-DOWN FACED SON sit sullenly.

TRICIA (V.O.)

But, the honeymoon was long since over by the late 90's when Diane began what would become a staple of local daytime television.

DIANE

Today on "Diane!" we'll be discussing
what to do when life doesn't seem to
follow your master plan. (RE: TOM)
You may recognize one of our guests--

TOM

(FURIOUS) You said the topic was
"Forty and Still Hunky!"

Tom stands, picks up his chair and heads in a rage toward
Diane. She **screams**.

INT. MUSEUM MOVIE THEATER - DAY (BACK TO SCENE)

LOIS

(GIGGLES) Those two. Why don't they
just get a room and get it over with?

MEG

Um, can we get this over with? I am
having a sleepover tonight.

LOIS

Alright, Meg. We can go.

PETER

(RE: SCREEN) Hey, Lois, has that
Tricia chick always been Chinese?

INT. GRIFFINS' CAR - AFTERNOON

Peter, Lois, Chris and Meg are driving home.

PETER

Too bad Brian didn't come. You know
how much he loves foreign bloopers.

LOIS

Yes, but it certainly was nice of him
to watch Stewie for the day.

INT. GRIFFINS' KITCHEN - AFTERNOON (CUTAWAY)

BRIAN and STEWIE are playing chess. Brian reads a book as Stewie contemplates his next move. Stewie moves a piece.

STEWIE

(TAUNTING) There. What's the foul-
breathed mangy pooch going to do with
that, hmm?

Brian casually looks up from his book and moves a piece.

BRIAN

Checkmate.

Stewie studies the board.

STEWIE

Damn it! (THEN, FRUSTRATED) Alright,
again, again!

INT. GRIFFINS' CAR - AFTERNOON (BACK TO SCENE)

LOIS

You know, Meg, I'm a little bit
envious of you and your girlfriends.

PETER

Meg has a girlfriend? I knew it!
Chris, you owe me five bucks.

LOIS

No, Peter, I'm talking about Meg's
sleepover. (WISTFULLY) Oh, I used to
love slumber parties when I was a
girl.

INT. LOIS' CHILDHOOD BEDROOM - NIGHT (FLASHBACK)

A TEENAGED LOIS sits surrounded by other GIRLS, all wearing pajamas. She glances at her watch.

LOIS

(PLAYFULLY) Looks like it's time for
a... pillow fight!!

An awkward beat as all the girls sit silently and stare blankly at each other. Then a group of BUTLERS enters, each holding a pillow on a silver tray.

LOIS (CONT'D)

(TO BUTLER) Thank you, Winston.

All the girls take the pillows and **clobber** each other.

INT. GRIFFINS' CAR - AFTERNOON (BACK TO PRESENT)

PETER

(LAUGHS) Yeah, we had some great
pillow fights back in the army, too.

EXT. VIETNAMESE JUNGLE - DAY (FLASHBACK)

Peter and his fellow ARMY TROOPS charge through brush until they come upon some VIETCONG. As a Vietnamese guy jabs Peter with his bayonet, Peter **smacks** the guy with a pillow.

PETER

Ow! Damn it! Okay, uncle! Ow!

INT. GRIFFINS' CAR - AFTERNOON (BACK TO PRESENT)

CHRIS

I can't wait for your party either,
Meg. I'm gonna put my hand in warm
water while I'm asleep.

MEG

You guys better all stay out of my
way.

(MORE)

MEG (CONT'D)

This is my sleepover and I'm tired of
being constantly embarrassed by this
family.

Peter pulls up to a stop light. **ANGLE ON** a PASSENGER in a car in the next lane. The Passenger looks toward Peter, horrified. **WIDEN TO REVEAL** Peter messily eating a candy bar. Chocolate covers his face, his hands, the steering wheel, etc.

PETER

(OFF PASSENGER'S GLARE) What?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Sleeping bags are strewn throughout the room as a group of NERDY GIRLS and Meg sit playing "Truth or Dare." COLLETTE, a girl wearing neckgear, addresses one of the other girls.

COLLETTE

Truth, huh? (THINKS) Okay, would you
rather drag your tongue across a
cheese grater... or have to french
kiss Neil Goldman for a full minute?

The girls all **squirm** at the thought.

LOIS (O.S.)

Who wants cookies?

The girls turn to see Lois enter from the kitchen, wearing pajamas and big fuzzy slippers. She holds a plate of cookies.

LOIS

Hot out of the oven, peanut butter
carrot.

MEG

Mom, can I talk to you in the kitchen?

LOIS

(SOTTO, TO MEG) You need to borrow
some of my LP's, honey?

Meg grabs Lois' arm and begins to drag her from the room.

LOIS (CONT'D)

I'll just leave these here for you
girls to enjoy.

Lois puts down the plate of cookies as she and Meg exit to the kitchen. The girls all eye the cookies warily.

INT. GRIFFINS' KITCHEN - CONTINUOUS

MEG

Mom, I asked you not to embarrass me
at my party.

LOIS

I just thought you girls might like
a snack is all. But don't worry,
honey. I made sure the rest of the
family will stay out of your hair.

INT. PETER AND LOIS' BEDROOM - SAME

Peter, Brian, and Stewie sit on the bed watching TV.

INT. "JEOPARDY" SET - (ON TV)

ALEX TREBEK stands at his podium, across from the CONTESTANTS.

CONTESTANT #1

Alex, I'd like "Movie History" for a
thousand.

ALEX TREBEK

(WAY OVER-PRONOUNCING ALL THE FOREIGN WORDS) This film *genre* deals with *macabre* themes and was popularized by films like "*Casablanca*" and those of director *Otto Preminger*.

Contestant #1 **buzzes** in.

CONTESTANT #1

What is film noir?

ALEX TREBEK

Sorry, Jim. The correct question is "What is (OVER-PRONOUNCES) *film noir*?"

CONTESTANT #1

That's what I said. Film--

ALEX TREBEK

(POINTING) Jim... select!!

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

PETER

Geez, that Alex is a genius. I mean, how does he always know the answers?

BRIAN

Crazy thing, Peter. He reads them off the card. (RUBS HIS TEMPLES, THEN RE: TREBEK) Having to watch that pompous ass gives new meaning to the term "daily double."

Brian glances at his martini glass, then downs it. Peter fidgets uncomfortably.

PETER

(LOUDLY) You done yet, Chris?

CHRIS (O.S.)

(BEHIND CLOSED BATHROOM DOOR) Almost.

BRIAN

Peter, we do have other bathrooms.

PETER

Yeah, but I feel weird using Meg's.
She's got tubes and lotions in there
that scare me.

BRIAN

Why not go downstairs, and maybe we
can all get out and breathe for five
minutes?

PETER

Good idea. (URGENTLY) Better make it
twenty.

Peter dashes out.

STEWIE

Yes, a slight reprieve would be nice,
but I'm not sure which is the greater
torture, being held hostage in this
den of stupidity or taking in the pre-
pubescent freak show brewing below.

Stewie **scampers** off.

INT. GRIFFINS' LIVING ROOM - A LITTLE LATER

The lights have been dimmed and all the girls (minus Meg) are
huddled with Stewie around a Ouija Board.

STEWIE

(MYSTICALLY) Tell us, Spirit, do you
have a penchant for harming socially-
clumsy teenagers?

Stewie clearly pushes the Ouija indicator to "Yes." The girls **gasp**.

STEWIE (CONT'D)

And do you have directions to the
house here?

He pushes the indicator to "No." The girls **gasp** again.

STEWIE (CONT'D)

Well, let see... you'll want to take
route 95 to the third Quahog exit--

Meg and Lois enter from the kitchen.

MEG

Now Stewie is in the way. Mom, do
something.

Peter enters.

PETER

Listen up, everybody. Effective
immediately the downstairs bathroom
is off-limits. Lois, where's the
plunger?

Meg looks humiliated.

EXT./ESTAB. GRIFFINS' HOUSE - LATE

INT. GRIFFINS' LIVING ROOM - SAME

The lights are out. Meg and her friends have settled into
their sleeping bags, but most of them are still awake. A few
beats of silence pass.

LOIS (O.S.)

(FROM UPSTAIRS) Peter, I don't want
to play Cat Woman tonight. Peter!

(THEN, INTO IT) A little to the left.
Higher. Lower. (MAKES THE CAT HAVING
SEX SOUND)

Meg and her friends squirm uncomfortably in their sleeping bags, eyes wide open. **PAN OVER** to Meg's sole sleeping friend who suddenly wakes up to discover Chris has been watching her sleep. She **screams**. Chris **screams**, too, and dashes out.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family (minus Brian) eats breakfast. Lois puts a bowl of cereal down in front of Stewie. Stewie looks into the bowl.

STEWIE

Good lord, is that a hair in my
oatmeal? Be advised, you fetid hag,
that I've already phoned the health
department about this culinary sewer
you're running, as well as your
routine trespasses against proper
hygiene.

LOIS

What's the matter, sweetie? Not
hungry?

MEG

(ANNOYED) He's probably cranky from
being up all night.

PETER

See, Lois. I told ya they heard us.

MEG

Thanks to all of you, my friends left last night at ten thirty. It was the absolute worst, most humiliating party ever, and you guys ruined it!

PETER

Now in all fairness, Meg... aren't you throwing around the term "friends" a little loosely?

LOIS

Meg, honey, you're overreacting. I know exactly how you feel. Remember, I was a teenage girl myself once.

PETER

Yeah, me too.

INT. COMMUNITY CENTER - NIGHT (FLASHBACK)

A GIRL SCOUT TROOP LEADER stands at a podium.

TROOP LEADER

And for the third straight year, our top seller is Petra Griffin.

The roomful of GIRLS SCOUTS and PARENTS **applaud**. A spotlight stops on Peter, dressed in a snugly-fitting Girl Scout uniform and a wig, surrounded on all sides by heaps of empty cookie boxes. He notices the spotlight and glances up, revealing that his entire arm is shoved into yet another box of cookies.

PETER

(MOUTH FULL) No freakin' way, I won again? (TO NEARBY GIRL SCOUT) Yes!
In your face!

The Girl Scout cowers as Peter does a victory dance.

INT. GRIFFINS' KITCHEN - MORNING (BACK TO PRESENT)

MEG

I am not overreacting. No one in
this family understands.

Meg storms out toward the living room.

STEWIE

Would you like me to handle her?
Please, oh please? I know the
quaintest little glue factory upstate.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Meg enters, upset. Brian is on the couch watching "Diane!"

MEG

How'm I ever going to show my face at
school?

BRIAN

Whatever you were doing before seemed
to be working out okay.

INT. "DIANE!" SET - DAY (ON TV)

Diane wraps up, about to go to commercial. On the stage
behind her, a MALE GUEST wearing yellow, rubber work gloves
kneels before his chair and scrubs it with a toothbrush.

DIANE

When we come back, we'll learn more
about Obsessive-Compulsive Disorder.

WIPE TO a title card with an ANNOUNCER's voice over.

ANNOUNCER (V.O.)

Is your family driving you crazy? If
so, we'd like to hear from you.

Under a phone number at the bottom of the title card is the
phrase, "Qualifying white trash may call collect."

INT. GRIFFINS' LIVING ROOM - MORNING (BACK TO SCENE)

Without missing a beat, Brian hands Meg the phone.

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY**INT. "DIANE!" SET - SAME**

A STUDIO AUDIENCE (including characters from past episodes such as Scoutmaster Mitch, the Soccer Parent, The Don, etc.) gathers for a taping of the show. Peter, Lois, Chris and Meg enter, dressed a bit nicer than we usually see them.

LOIS

(ECSTATIC) Meg, how in the world did you get tickets to "Diane! "? And in the second row, my goodness.

CHRIS

Mom, they pass out free tickets every day in front of the Stop 'n Shop.

PETER

Let your mother have her fantasy, Chris. Remember how upset you got when I told you "you-know-who" doesn't exist?

INT. MEXICAN RESORT - NIGHT (FLASHBACK)

Peter, Chris and a MEXICAN BELLBOY stand amid the clutter of the Griffins' ransacked hotel room. The Bellboy looks like he's seen a ghost.

MEXICAN BELLBOY

It is El Chupacabra! The fierce beast who comes in the night.

CHRIS

(EXCITED) El Chupacabra?!

PETER

Aw, that's just a freakin' myth.

C'mon Chris, let's go haggle

ourselves a deal on a velvet Elvis.

Chris looks crushed as he and Peter turn to leave. Unseen by them, EL CHUPACABRA sticks his giant neck and head in through the balcony and devours the **shrieking** Bellboy.

INT. "DIANE!" SET - DAY (BACK TO PRESENT)

The audience **applauds** and **theme music** plays as Diane takes the stage.

DIANE

Hello, and welcome to another
exciting episode of "Diane!" The
show of, by, for, and all about me.

ANGLE ON Lois as she **whispers** to Peter.

LOIS

Ooh, she's just as charming as she is
on television. Only a bit heavier.

ANGLE ON Diane as she pulls out a blue index card.

DIANE

Today's topic is (OFF NOTE CARD) "My
Family Ruined My Sleepover And I'm
Sick Of Them Embarrassing Me..."
(FLIPS CARD OVER) "...And They're
Sitting In The Second Row."

ANGLE ON Peter sitting with the rest of the family in the second row. He turns to Lois.

PETER

Ooooh! This is gonna be a good one!

END OF ACT ONE

ACT TWO

INT. "DIANE!" SET - DAY

Everyone is where we left them.

DIANE

So, let's bring up today's first
guest, Megan Griffin.

Meg takes the stage and sits down.

DIANE (CONT'D)

Megan, tell us what brings you on the
show today.

MEG

My lame, embarrassing family.

DIANE

Great. Let's meet them now, shall we?

The **CAMERA ZOOMS IN** on a smiling Peter, a sheepish Lois, and
a bewildered Chris. They join Meg on stage.

MATCH DISSOLVE TO:

INT. GRIFFINS' LIVING ROOM - SAME

On TV, we see the Griffins walking onto the stage at "Diane!"
PULL BACK TO REVEAL Brian popping a tape into the VCR.

BRIAN

Oh, this is gonna be good.

He settles into the couch, which is surrounded by pillows,
hors d'oeuvres, and martinis. Stewie **scampers** into the room.

STEWIE

You there, mongrel babysitter. It
seems the naughty baby has made a
messy-poo in the-- (NOTICES TV) I
say, what's this?

BRIAN

I'd call it ammo for the blackmail
bin.

Stewie raises an eyebrow at this, then **plops** himself down on the couch next to Brian.

STEWIE

Volume, volume! Turn it up!

INT. "DIANE!" SET - SAME

The family is all on stage now. Peter is loving it. Lois looks uncomfortable.

PETER

C'mon, Meg. That's nothing. We've
embarrassed you way worse than that
before. What about that trip you
took to visit grandma?

INT. AIRPORT BOARDING GATE - DAY (FLASHBACK)

In the b.g., Meg walks down a jetway toward the plane. Peter, holding a small bottle, leans over the podium near the jetway entrance, pleading with an AIRLINE EMPLOYEE.

PETER

But I have to get her this medicine.

Meg stops and turns around once she hears Peter's voice.

AIRLINE EMPLOYEE

I'm sorry, sir. We're in final
boarding.

PETER

You don't understand.

Peter accidentally leans into the podium microphone.

PETER (CONT'D)

(OVER P.A.) My daughter, Meg, has a
fungus.

Meg turns red. **PAN OVER** to ELLEN DEGENERES, who throws up her arms in frustration.

ELLEN DEGENERES

(TO PETER) Hey, get your own schtick.

INT. "DIANE!" SET - DAY (BACK TO PRESENT)

LOIS

Diane, Lois Griffin. I'm a huge fan. I'd just like to say, you know, woman to woman, we know that's just how teenage daughters are, right?

DIANE

(FIGHTING TEARS) Yes, I would probably know that (QUIETLY) if I didn't have... a barren womb.

(QUICKLY, OFF AUDIENCE MEMBER) Yes, we have a question.

Diane leans the mic over to a Rosie Perez-type woman named YNEZ, who is sitting next to LORETTA.

YNEZ

Yeah, um... I just, um, want say, like... you know, to that girl up there, like, um... what makes you think you're so hot?

LORETTA

(AGREEING) Mmm-hmmm.

INT. GRIFFINS' LIVING ROOM - SAME

Brian and Stewie are **howling** at this.

BRIAN/STEWIE

Damn! / How delightfully trashy!

YNEZ (O.S.)

(FROM TV) I'm just saying, um, you
know... she looks like a slut.

LORETTA (O.S.)

Mmm-hmmm.

Brian and Stewie both **laugh** some more, but then immediately stop and glare sidelong at each other. They both **clear their throats** and then go back to watching.

INT. "DIANE!" SET - SAME

Peter looks directly into the **CAMERA**.

PETER

Hey, Cleveland! Quagmire! I'm on
TV! You guys, put your face right up
to the TV... and kiss my butt!

As Peter turns around and begins to lower his pants, the Studio Audience **laughs** and **cheers** at his antics.

LOIS

This isn't really how we talk at
home. We're actually a quiet,
respectful, fairly religious family--

DIANE

I think we have a caller on the line.
Go ahead, caller.

STEWIE (V.O.)

Yes, yes, I say, do you have Prince
Albert in a can?

INT. GRIFFINS' LIVING ROOM - SAME

Stewie is on the phone. Brian stands next to him, **suppressing laughter**. Stewie "shushes" Brian by waving his hand at him.

STEWIE

(TO BRIAN) Quiet! Quiet! (TO PHONE)

Well, you better let him out.

As Stewie hangs up, he and Brian fall to the floor, **laughing**. Finally, their **laughing subsides**. Stewie turns to Brian.

STEWIE (CONT'D)

I still hate you, you know.

INT. "DIANE!" SET - SAME

Peter, holding a chair above his head, addresses Chris, who stands across the stage from him.

PETER

C'mon, tackle me, Chris. Look at them, they're dyin' for it.

Chris looks uncertain for a moment, then **yelps** as he runs full speed at Peter, tackling him. The crowd **goes wild**.

DIANE

I'm afraid we're out of time. But 'til next time: Megan, you need to stop whining. And the rest of you Griffins need to come back real soon!

The audience gives a **standing ovation** as **theme music** rises.

INT. GRIFFINS' CAR - AFTERNOON

The family drives home. Meg stares out the window angrily.

PETER

I can't believe we were actually on TV! That was so cool. In fact, it's always been one of my life-long dreams. That and finishing a book.

EXT. GRASSY HILL - DAY (FLASHBACK)

Peter sits under a tree reading "A Tale of Two Cities."
Brian sits next to him reading his own book.

PETER

(READING) "It was the best of times,
it was the worst of times..." (TO
BRIAN) The worst of times. I sure
know what that was.

EXT. MOVIE THEATER - NIGHT (SECOND FLASHBACK)

The marquee above the theater reads, "Rocky Horror Picture Show - Midnight" Peter, dressed like a Transylvanian Transvestite (a la Tim Curry), and Lois, dressed like Susan Sarandon's character, wait in line. Finally, they get to the box office, just as the TICKET SELLER posts a "Sold Out" sign.

PETER

Sold Out?! We've been waiting three
hours.

TICKET SELLER

(PISSY) Then I guess next time you'll
get here a little earlier.

PETER

(FURIOUS, PUSHING UP HIS SLEEVES) Aw,
that's it fella, you're toast.

From every direction, Peter and Lois are **pelted** with toast.

EXT. GRASSY HILL - DAY (BACK TO FIRST FLASHBACK)

PETER

(GETTING WORKED UP) Those toast
throwing bastards! Aw, forget it,
I'm too angry to read now.

Peter drops his book and storms off. Brian shakes his head.

INT. GRIFFINS' CAR - AFTERNOON (BACK TO PRESENT)

PETER

Geez, Meg, you shoulda got us on TV
a long time ago.

LOIS

I don't know, Peter. I'm a little worried about how we came off as a family. What are people gonna think?

MEG

Am I going insane here or everyone failing to realize that I was just humiliated on local television?

Chris stares at her for a beat.

CHRIS

If you really were insane, would you know it? 'Cause, you know... you'd be nuts.

Meg **sighs**.

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY

INT. CHANNEL 5 EXECUTIVE OFFICES - SAME

The cantankerous STATION OWNER flips through a folder of papers as he sits across from a PRODUCER.

STATION OWNER

Well, Bill, we may have finally found a spot for that highly educational and artistically meaningful show you've been hawking for so long.

PRODUCER

Thanks, that's fantastic news.

A young executive named TREVOR enters, holding some papers.

TREVOR

Excuse me, sir, but did you see the ratings from yesterday's "Diane!"?

(MORE)

TREVOR (CONT'D)

Through the roof. Especially among
33 to 37-year-old welfare recipients.
The Station Owner raises an eyebrow at this.

TREVOR (CONT'D)

Sorry, don't let me interrupt. But
when you have time, sir, we should
discuss the four to five p.m. slot.
The Station Manager hands the folder back to the Producer.

STATION OWNER

Go peddle your hippie crap somewhere
else. I need to talk to Trevor.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Peter sits across the kitchen table from Trevor.

TREVOR

...And because we loved you so much
on yesterday's show, the station
wants to produce a new series all
about the Griffins.

Peter pulls out a wad of money and **slaps** it on the table.

PETER

I'll take it!

TREVOR

No, no, Mr. Griffin. We want to
bring a few cameras in your house and
do a show that follows the daily
exploits of your hilarious family.

PETER

Wow, sorta like "The Real World?"

TREVOR

Yeah, that's the idea.

PETER

Great, 'cause I love that show,
especially how they always pick a
group that's sure not to get along.

INT. "REAL WORLD" LOFT - DAY (CUTAWAY)

"Love Shack" by The B-52's plays as we **PAN** across a palatial loft apartment with a hot tub, a pin ball machine, etc. Over in the conversation pit, we see a BLACK GUY sitting with a KKK GUY; then an ESKIMO talking with a HARP SEAL; and, finally, a BOTTLE OF OIL next to a BOTTLE OF WATER.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

TREVOR

Maybe we can even call it, "The Real
Live Griffins." (PULLS OUT A
CONTRACT) Sign here.

Peter signs on the dotted line.

TREVOR (CONT'D)

I'll just back the truck in.

Trevor exits as Brian enters.

PETER

Hey, Brian. They're gonna make our
family into a TV show!

BRIAN

I'm sure Lois will be thrilled.

(THEN) Uh, one thing, Peter. You do
know you can't swear on TV.

PETER

Sure you can. Are you forgetting
"Password?"

INT. "PASSWORD" SET - DAY (FLASHBACK)

Peter sits next to DR. RUTH WESTHEIMER.

ANNOUNCER (V.O.)

(HUSHED TONE) The password is
"illegitimate."

DR. RUTH

Bastard.

PETER

(INSULTED) Bitch.

As Peter upends the desk and storms off, we hear **mic feedback**.

EXT./ESTAB. GRIFFINS' HOUSE - AFTERNOON

A Channel 5 Trailer is parked on the curb. Cables connect the trailer to the house. The Griffins' car pulls up.

INT. GRIFFINS' LIVING ROOM - AFTERNOON

Lois enters carrying Stewie in one arm and groceries in the other. She is followed by Meg, who also carries groceries. All around them, WORKMEN **drill** into walls and lay cables through the house.

LOIS

Peter, what is going on?

Peter comes down the stairs.

PETER

Heya, Lois. Isn't this great? We're
gonna be a TV show. "The Real Live
Griffins" starring... us!

Meg looks around in horror.

MEG

Looks like my future therapist just got another chapter for his book.

STEWIE

Yes, well, tell him I've already got the title: The Bland, the Fat, and the Ugly!

Meg exits in a huff.

LOIS

Peter, we are not going to be on television anymore. You already did enough damage to this family's reputation the other day. I'm starting to see why Meg is always embarrassed of us.

PETER

Lois, that's why this is so perfect. This is just the chance Meg's been asking for, so she can show people how normal our family really is.

LOIS

I don't know, Peter. This isn't something you jump into just because you think it might be fun for a day or two.

PETER

A day or two? No, no, no, these guys are here for a whole month.

(MORE)

PETER (CONT'D)

But don't worry, it'll go fast,
'cause they already started filming
us.

Peter indicates a CAMERAMAN in the corner of the room who's been filming their entire exchange. Once Lois sees the camera, she forces a big smile. Trevor approaches Lois.

TREVOR

Trevor McKay from Channel Five.
Thanks for having us in your home,
Mrs. Griffin. It sure is beautiful.
And so clean.

This praise visibly softens Lois.

LOIS

Well, I just try to clean a little
bit here and a little bit there. You
know, feed the kids nutritious foods,
that sort of thing.

TREVOR

No, this is great, because we're
trying to capture a true American
family.

LOIS

(LAUGHS) Well, then you've come to
the right place. And it would be
nice to give a little bit back.

STEWIE

(TO CAMERAMAN) You and your slothful
teamster chums shall shoot me only
from the left. Got it? The left!
Or I shall shoot you from behind,
just like your precious Jimmy Hoffa.

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. PETER AND LOIS' BATHROOM - MORNING

We see Peter, dressed only in his underwear, through the camera's viewfinder as he finishes brushing his teeth.

PETER

(MOUTH FULL OF TOOTHPASTE) I find the
toothpaste with the pump is a little
easier to get on the brush.

Peter **spits** in the sink, then turns to the camera. The camera follows Peter into the bedroom and over to his dresser.

PETER (CONT'D)

You might've noticed my underwear has
a hole in it. You know, I figure
there's no reason to throw it out.
The waist is still fine. (PULLS ON
HIS WAISTBAND) See, it's still real
stretchy.

Lois enters in a dress and wearing a bit more make-up than usual, followed by a petulant Meg. Meg **gasps** and turns red upon seeing the near-naked Peter parading before the camera.

LOIS

(OVERLY SWEET) Peter, honey, I'm
going to take the kids shopping. Is
there anything you need, sweetheart?

BRIAN (O.S.)

(DRUNK) Yeah, a truckload of olives.

The camera **PANS** to see a smashed Brian, holding a martini.

LOIS

(THROUGH PHONY SMILE) Brian, isn't it
time for your nap?

BRIAN

Shut that damn thing off.

As he puts his paw over the lens a la "60 Minutes," Lois ushers Brian and Meg away. The camera goes back to Peter who is now wearing pants, but is still shirtless.

PETER

Hey, come watch me iron.

Peter begins to iron his shirt until he notices a few wrinkles in the pants he's wearing. He thinks for a beat, then begins ironing his pants, **wailing** in pain as he does.

PETER (CONT'D)

(AS HE IRONS) Ow! Stupid! Stupid!

INT. STOP 'N' SHOP - DAY

Lois pushes her cart through the store. Chris and Meg walk behind her, followed by a full CAMERA CREW. Chris looks quizzically at the cameras.

LOIS

What kind of healthy, after-school
snack would you like, kids?

MEG

(UNDER HER BREATH) Anything poisonous
so I can be relieved of this misery.

CHRIS

(STIFFLY, TO CAMERA CREW) One time my
dad puked in the neighbor's yard and
then lied about it.

INT. SWANSONS' HOUSE - DAY

JOE and BONNIE are watching Lois and the kids on TV.

JOE

Just as I suspected. Now I'm glad I used his shovel to clean it up.

BONNIE

Wow, Joe, this sort of makes you like Larry from "Three's Company." You know, I always thought he was sexy.

JOE

(INTENSE, FLEXING BICEP) Yes! I am all about Larry over here.

ON THE SWANSONS' TV the scene cuts to the Drunken Clam, where Peter drinks with CLEVELAND and QUAGMIRE. On the screen above Cleveland and Quagmire is a squiggly, handwritten graphic that says, "Peter's Drinking Buddies" with an arrow pointing to each of them (a la "The Real World").

DISSOLVE TO:

INT. DRUNKEN CLAM - DAY

Peter, Cleveland and Quagmire sit surrounded by a CAMERA CREW.

CLEVELAND

Peter, this type of exposure is all very stirring. But were you aware that I myself was on television once?

EXT. PIER WAREHOUSE - DAY (FLASHBACK)

THE A-TEAM surrounds their van as HANNIBAL **chomps** on a cigar.

HANNIBAL

Everything's all set. B.A., did you put that loan shark outta commission?

B.A. BARACUS

Actually, I had my jazzercise class,
so I sent my cousin Rod to handle it.

WIDEN TO REVEAL Cleveland with a mohawk, a tank top, and an abundance of gold chains. They all look to him, expectantly.

CLEVELAND

Well, to be truthful, there was a
certain goodness about him.

MURDOCH

But you took care of him, right?

CLEVELAND

You see, I am not by nature a violent
individual--

A helicopter **zooms** overhead, spraying **gunfire**.

B.A. BARACUS

Every fool for himself!

Barrels **explode** as they all dive for cover.

INT. DRUNKEN CLAM - DAY (BACK TO PRESENT)

Cleveland shakes his head sadly.

CLEVELAND

Fame can be so fleeting.

QUAGMIRE

(RE: CAMERAS) So, Peter, this is
going out to all the ladies in the
greater Quahog area, eh?

PETER

Yep, even the ugly ones, (PROUDLY)
'cause, Quagmire, that's what living
in a democracy is all about.

Peter gets the attention of one of the Cameramen.

PETER (CONT'D)

We usually order pretzels, 'cause the salt makes you thirstier and then you can get drunk a lot faster--

QUAGMIRE (O.S.)

Whoa!

The Cameraman **PANS TO REVEAL** a shirtless Quagmire.

QUAGMIRE

Oh no, my shirt fell off! (SUAVELY, TO CAMERA) But, you know, I actually find it relaxing. I find clothes to be cumbersome at times.

PETER

Hey, chase skirts on your own time.
(TO CAMERA) I'm really supposed to be at work right now.

CLEVELAND

That's the beauty of being one's own boss like I am. (AWKWARDLY, TO CAMERA) At Cleveland's Deli, three point seven miles north of the interstate at Kickamidget Road.

PETER

Uh, Cleveland, I'm not really allowed to plug any products on the show.
(TURNS O.S.) You either, Lucy.

PAN TO REVEAL LUCILLE BALL at her "Vita-meata-vegamin" set-up.

LUCILLE BALL

(DRUNK) Do you poop out at parties?

Try Meata-Mita-Be-a-vegetarian.

She **slumps** over, face down.

LUCILLE BALL (CONT'D)

(MUFFLED) Tastes just like candy.

EXT./ESTAB. GRIFFINS' HOUSE - AFTERNOON

INT. STEWIE'S ROOM - SAME

In **BLACK & WHITE**, we see Stewie sitting casually on the floor, doing a "confessional" for the camera.

STEWIE

Well, how do I say it? (DEEP BREATH)

I like to kill. It's quite simply a desire-- No, no, no, a need to take life. (LOOKS O.S.) Good god, could I get some damn make-up over here? Or do you want me to look like an anemic albino?

A MAKE-UP ARTIST runs over to him and applies some foundation.

INT. GRIFFINS' LIVING ROOM - AFTERNOON

Brian sits on the couch giving his "confessional."

BRIAN

Sure, Peter provides for the family in a monetary way, but the real heart and soul of this operation is Lois. (SIGHS, THEN FONDLY) Ah, Lois.

LOIS (O.S.)

Meg, don't say things like that.

Brian cuts himself off once he hears Lois coming.

BRIAN

(NEEDY ACTOR, TO CAMERAMAN) Was that
okay? Was I...?

CAMERAMAN

Fine. It was fine.

Brian takes a swig from a flask and tucks it under one of the sofa cushions. Lois and Meg burst through the front door. Brian puts on a phony smile.

BRIAN

Hey, there. How was the store?

MEG

I can't take this anymore. I quit!

LOIS

It was very nice, Brian. Thank you
for asking.

As Meg runs upstairs, Lois follows. Brian faces the camera.

BRIAN

See? That's just what I'm taking
about. She's an amazing woman.

INT. MEG'S ROOM - CONTINUOUS

Meg enters, followed by Lois, followed by a Camera Crew.

LOIS

Meg, are you really that unhappy?
Your father and I thought this might
be a nice opportunity for you.

MEG

Well, you thought wrong. I wish I
wasn't a part of this family. I wish
I had a normal family!

Meg storms into the bathroom and **slams** the door.

LOIS

(SWEETLY, TO CAMERA) Is there any way
we could just do that last scene over?

EXT./ESTAB. JAMES WOODS REGIONAL HIGH SCHOOL - DAY

INT. CHEMISTRY CLASSROOM - SAME

Meg enters the classroom, looking a bit haggard.

MEG

Sorry I'm late, Mr. Taylor. I
couldn't get in the shower until the
key grip finished shaving.

Meg looks up to notice there's a Camera Crew in the room.
Then she glances at her seat and sees a SEXY BLONDE TEENAGE
GIRL sitting in her chair. The girl looks nothing like Meg,
but she is wearing the same shirt, hat, and glasses as Meg.

MR. TAYLOR

(AWKWARDLY, TO MEG) Now, Kathleen,
you know you're supposed to be in gym
this period. (THEN, TO CLASS) Anyhoo,
who can tell me the density of water?

The Blonde Girl raises her hand.

MR. TAYLOR (CONT'D)

Yes, Meg Griffin?

BLONDE GIRL

(READING OFF A NOTE CARD) One gram
per milliliter?

MR. TAYLOR

Very good.

On Meg's incredulous expression, we:

FADE OUT.

END OF ACT TWO

ACT THREE**INT. GRIFFINS' CAR - DAY**

Peter drives Lois, Meg and Brian. Brian has his head out the window. A Camera Crew is tailing them in a separate car.

MEG

How could they recast me?

PETER

It's actually harder than you think,

Meg. I mean, remember "Bewitched?"

INT. "BEWITCHED" SOUND STAGE - DAY (CUTAWAY)

ELIZABETH MONTGOMERY and DICK YORK stand next to director's chairs bearing their respective names. She wiggles her nose and Dick turns into THE DUKE OF YORK (as indicated by the simultaneous name change on Dick York's chair to "The Duke of York"). Frustrated, she wiggles her nose again and The Duke of York becomes PATTY DUKE (the name on the chair changes, too). Elizabeth wiggles her nose; Patty becomes PEPPERMINT PATTY. Even more frustrated, she wiggles her nose once more and PEPPERMINT PATTY turns into THE BEATLES FROM "SERGEANT PEPPER" (the chair now reads "Sergeant Pepper"). One more wiggle of Elizabeth's nose turns them all into DICK SERGANT. Elizabeth breathes a **huge sigh** of relief.

INT. GRIFFINS' CAR - DAY (BACK TO SCENE)

PETER

Besides, Trevor said your focus group numbers were in the toilet. And we're talkin' like in Keanu territory.

LOIS

Peter! Meg, honey, we thought that's what you wanted. You were so upset the other day, well, it got me thinking to when I was a teenager and I felt the same way about my family.

(MORE)

LOIS (CONT'D)

Only I got to go away to boarding
school. (SIGHS NOSTALGICALLY) I
learned a lot about myself from that.

INT. PEWTERSCHMIDT MANSION - DAY (FLASHBACK)

A **sobbing**, teenaged Lois sits in the foyer of her parents' estate. Lois' mother, BABS PEWTERSCHMIDT, has opened the front door just a few inches, through which we can see a pretty, young GIRL in a field hockey uniform who holds flowers and a box of candy.

MRS. PEWTERSCHMIDT

(FIRMLY) I said, she's not home.

As Babs closes the door, Lois **sobs** even louder.

INT. GRIFFINS' CAR - DAY (BACK TO PRESENT)

MEG

You're sending me to boarding school?

LOIS

No, honey, we just thought it might
actually do you some good to have a
little time away from the family. I
talked to Bonnie about you staying
with her and Joe for a few days.

MEG

(SULLENLY) It'd sure beat having to
keep being a part of this train wreck.

LOIS

Great. Then it's settled.

Peter notices Brian's still sticking his head out the window.

PETER

Hey, Brian, what're you doing? You
like the wind on your ears?

BRIAN

No, my therapist says I need to avoid stress and, frankly, you could cut the tension in this car with a knife.

EXT./ESTAB. SWANSONS' HOUSE - AFTERNOON

INT. SWANSONS' LIVING ROOM - SAME

Bonnie and Meg watch "The Real Live Griffins" on TV.

INT. GRIFFINS' LIVING ROOM - SAME (ON TV)

Lois listens to the new "Meg" tell a story.

NEW "MEG"

...so I just told him, copying off my paper wasn't the ethical thing to do.

LOIS

Wow, I'm proud of you Meg. You're so principled... and so pretty.

Chris enters from the kitchen.

CHRIS

Mom, I spilled the molasses again--

Chris notices "Meg" and becomes visibly uncomfortable.

CHRIS (CONT'D)

(NERVOUS) Hey.

NEW "MEG"

Hi, Chris. How was your day?

CHRIS

You know my name?

NEW "MEG"

Of course I do. I'm your sister, silly.

She leans in and gives him a hug. Chris **swallows** hard.

CHRIS

Um, I'll be right back in about eight minutes.

Chris dashes upstairs.

INT. SWANSONS' LIVING ROOM - AFTERNOON (BACK TO SCENE)

Bonnie turns to Meg, disgusted.

BONNIE

I can't believe you'd lead your own brother on like that. Gross.

MEG

(FUMING) I'm going out for a while.

BONNIE

So, you want me to tape the rest of this for you?

MEG

Yeah, and jam a stick in my eye while you're at it.

BONNIE

(BLANKLY, EYES GLUED TO TV) Whatever you want. You're the houseguest.

Meg picks up a duffel bag and storms out.

EXT. SWANSONS' HOUSE - CONTINUOUS

Meg exits the house and runs to the curb just as a bus pulls up. She gets on and we see the DRIVER switch the sign above the windshield from "Hartford" to "Runaway Teens." We **PUSH IN** to the bus to see that, indeed, Meg is sitting defiantly among a group of delinquent-looking TEENAGERS.

EXT./ESTAB. NUNNERY - DAY

INT. NUNNERY - SAME

Meg, at wit's end, is talking with a MOTHER SUPERIOR.

MEG

I can't handle my family embarrassing me every day on TV anymore. I just want to drop out of life, and make this my new family.

MOTHER SUPERIOR

My child, that hardly seems like a sound reason for devoting one's life to god. (THINKS) But, I might know a place where you'd fit in nicely.

SMASH CUT TO:

EXT. AUSTRIAN ALPS - DAY

Meg spins around, arms outstretched atop a mountain (a la Julie Andrews in "The Sound of Music"). **Music rises** until suddenly, Meg stops and **pukes**.

EXT. GRIFFINS' FRONT YARD - DAY

Lois looks melancholy as she sits in a lawn chair next to Brian. Chris is playing croquet. Peter points to a big boulder in the garden as he speaks to one of the cameras.

PETER

Oh, hey, come over here. This is really cool. See, this looks like a rock, but it's really where we put the spare house key.

"Meg" comes out of the house, dressed in shorts and a bikini top and, behind cool sunglasses, she sucks on a lollipop. The Cameraman whips immediately from Peter over to "Meg."

PETER (CONT'D)

Let me show you where I keep the fertilizer... hey, ya bastard, I'm over here! Hey!

Peter looks annoyed and walks into the garage.

NEW "MEG"

Hey, Chris, can I join you?

CHRIS

(NERVOUS, LIKE A CAVEMAN) Join Chris
good.

NEW "MEG"

(SEDUCTIVELY) Of course, you'll have
to show me how to hold the mallet.

She takes the mallet from Chris and wraps his arms around her from behind so that he can demonstrate, like a golf pro might.

INT. QUAGMIRE'S HOUSE - SAME (CUTAWAY)

Quagmire watches this interaction with Chris and "Meg" on TV.

QUAGMIRE

Holy Lolita! That is one hot tamale!
(LOOKS TO HIS LAP) Better make that
two. Oh!

EXT. GRIFFINS' FRONT YARD - DAY (BACK TO SCENE)

The camera is still glued to "Meg." Stewie comes running out of the house, naked. He turns to one of the cameras.

STEWIE

So it's sex you're after, hmm? Well,
get a load of this luscious fanny.

LOIS

(IRRITATED) Stewie! Come here and
let mommy put your diaper back on.

Brian **sighs** disgustedly and digs a hole. He shields his face as he reaches in the hole and pulls out a flask.

BRIAN

Come to papa. (TO CAMERA) What are
you looking at?

(MORE)

BRIAN (CONT'D)

Step off, fella, or you'll be getting
a little gift in your camera bag.

ANGLE ON "Meg" as she wipes her brow.

NEW "MEG"

All this activity's got me pretty
steamed up. Lemonade, anyone?

She puts down her mallet and heads into the house. Chris is
on her heels. Peter emerges from the garage holding a saw.

PETER

Hey, camera guy, check this out. I'm
gonna saw my own hand off.

Peter lays his arm down on the car and lifts the saw.

LOIS

Peter, stop that! What the hell are
you doing?

PETER

Lois, watch your language. You're on
"The Real Live Griffins."

LOIS

This is not "The Real Live Griffins."
And you know why? Because we are not
even the Griffins anymore. We're all
so concerned with being the center of
attention or looking good on TV that
we don't even see that we're acting
like idiots. It's no wonder Meg's
embarrassed by all of us.

PETER

Meg's not embarrassed by us. She was just playing croquet--

LOIS

The other Meg!

PETER

(GETTING IT) Ohhh, you're talkin' about the dull, non-hot Meg.

INT. SALZBURG MANSION - DAY

The VON TRAPP CHILDREN stand in a line, ready to introduce themselves as Meg sizes up their father, a young and handsome CAPTAIN.

MEG

So I understand you're a widower.

CAPTAIN VON TRAPP

Yes, for several years now. You know what I miss most? (SIGHS) The delicate way she used to suck my toes.

MEG

(INTRIGUED) You don't say.

Meg **sighs**, smitten.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

The Channel 5 Trailer is still parked in front of the house.

INT. CHANNEL 5 TRAILER - SAME

Trevor sits across from Peter and an angry Lois.

LOIS

We want our own Meg back, or we're all quitting the show.

Both Peter and Trevor look shocked.

TREVOR

Mr. Griffin, is this true?

Peter looks to Lois.

PETER

(SHEEPISHLY) I guess so. (SOTTO, TO TREVOR) But don't worry, during the strike at the toy company, I was the lone, proud scab.

TREVOR

Well, you folks present me with a difficult choice, because "Meg" is now our most popular character. Her fans absolutely adore her. Listen.

Trevor picks up a letter off his desk and begins reading it.

TREVOR (CONT'D)

Dear Meg, they say some love should be forbidden, but how can my desire for you be wrong? Each morning after you finish breakfast, I take a moment to breathe in the enchanting scent you leave on your chair...

Peter and Lois look around the room, uncomfortably.

EXT. SALZBURG MANSION GARDEN - DAY

Meg, holding a guitar, sits among the Von Trapp kids. Everyone, including Meg, is dressed in floral fabrics that look like they used to be drapes.

MEG

Okay, follow me. (SINGS) Doe, a deer.

VON TRAPP KIDS

(BADLY OFF KEY) Doe, a deer...

MEG

No, like this. (SINGS) Doe, a deer.

VON TRAPP KIDS

(STILL HORRIBLE) Doe, a deer...

One of the young female Von Trapp kids sneaks up behind Meg and shoves a COBRA in her pocket. Meg **screams** and tosses the snake in the bushes.

MEG

That's it, Brigitta. You are so
busted.

One of the older Von Trapp boys **whispers** to another.

OLDER VON TRAPP BOY

(RE: MEG) I'd do her.

OTHER VON TRAPP BOY

(AGREEING) Oh, hell yeah.

MEG

I heard that!

Captain Von Trapp enters from the house and **blasts a foghorn**.

CAPTAIN VON TRAPP

Lunch!

Everyone enters into:

INT. SALZBURG MANSION DINING ROOM - CONTINUOUS

The Von Trapps all sit down. Meg sit on her chair and immediately **screams**. She stands revealing that she has sat on a bear trap which is now clamped onto her ass.

MEG

Gretel! You did this! You little b--

CAPTAIN VON TRAPP

Nonsense, Megan. That's just my way
of informing you that (WITH DISDAIN)
the servants eat in the basement.

PAN TO the basement where a group of gaunt SERVANTS licks food out of metal bowls.

MEG

I don't need this.

Meg runs from the house, still holding her guitar. On her way out, she passes a perky, young JULIE ANDREWS and hands her the guitar. She continues further past the gate and sees a group of NAZIS sitting in a car, parked in the driveway.

MEG (CONT'D)

(TO NAZIS, POINTING) They're in there.

INT. GRIFFINS' KITCHEN - MORNING

Peter, Lois, Brian and Stewie enter to find some STRANGERS in the kitchen, eating breakfast. Peter turns to Lois.

PETER

Lois, some fat guy's wearing my shirt.

Trevor approaches.

TREVOR

Hi folks, we're gonna need you to step in the other room. I'm afraid we're filming in here.

LOIS

But this is our house.

Trevor holds up a contract.

TREVOR

Actually, 'til the end of the month, it's ours. (RE: STRANGERS) Meet the new Griffins.

We **PAN** across the room to see that each family member has been replaced, right down to the clothes. **ANGLE ON** TOM ARNOLD dressed as Peter.

PETER (O.S.)

Tom Arnold?

PAN OVER TO FRAN DRESCHER dressed like Lois.

LOIS (O.S.)

Fran Drescher?

PAN TO another FAT GUY dressed like Chris.

BRIAN (O.S.)

Who are you?

FAT GUY

I'm Louie Anderson!

TREVOR

And here come Stewie and Brian.

THE OLSEN TWINS enter.

STEWIE

The bloody Olsen twins?

BRIAN

Aw, screw this.

FRAN DRESCHER

Brian, that's a terrible word. Screw.

Lois cringes. Brian exits, annoyed.

PETER

Hey, where's Chris?

INT. GRIFFINS' UPSTAIRS BATHROOM - SAME

Chris peers through steam at "Meg's" figure in the shower.

CHRIS

You need any help washing your hair?

EXT./ESTAB. MOTEL 8 - DAY

INT. CHEESY MOTEL ROOM - SAME

Peter, Chris, Brian and Stewie sit watching the new cast of "The Real Live Griffins" on TV. Lois paces nervously.

LOIS

Where could Meg be?

PETER

Quiet, Lois! I can't hear Brian.

INT. GRIFFINS' LIVING ROOM - DAY (ON TV)

Mary Kate Olsen sits on the couch reading a book. She downs her martini and **shudders**. She turns to Ashley.

MARY KATE

Everyone knows I'm the talented one.

She hurls her glass at Ashley, but it misses her and **smashes** on the wall behind her.

INT. CHEESY MOTEL ROOM - DAY (BACK TO SCENE)

There's a **knock** at the door. Lois dashes over to it.

LOIS

Meg?!

She opens the door, revealing a trashy HOOKER.

HOOKER

Sorry, lady. Wrong room.

Lois is crushed. As the Hooker walks away, Meg appears and Lois brightens. They all greet her warmly.

MEG

That Channel Five guy said I'd find you all here. I figured you'd still be doing that dumb show.

LOIS

Oh, Meg, we weren't a family without you. If it meant giving up the show to get you back, well, that's a small price to pay. I know we may embarrass you from time to time.

(MORE)

LOIS (CONT'D)

But when push comes to shove, your family's the one bunch of people you can count on and who'll love you no matter what.

PETER

Yeah, and Meg, even though you may not be as pretty or as smart as the other Meg, we still love you like you were our own daughter.

LOIS

Okay, fine, that's enough, Peter.

MEG

I love you guys, too.

BRIAN

When you're done with the lovefest, you wanna tell me who booked us a room that has no mini-bar, but is equipped with a Commodore 64?

WIDEN TO REVEAL an ancient-looking computer. Meg sits before it and starts **typing**. **CLOSE ON** the screen as we hear "**Doogie Howser**"-type music and she types, "I'm stuck with my lame family in this crappy motel room for a month, and I couldn't be any happier." The cursor suddenly backspaces over "I couldn't be any happier" and re-types "I want to kill them all." **PULL BACK TO REVEAL** Stewie's switched places with Meg.

EXT. MOTEL 8 - DAY

LOIS (O.S.)

No, no, honey. That's a grown-up toy.

STEWIE (O.S.)

Burn in hell, woman!

END OF SHOW